

Four Songs
from
INVOCATION
Impressions of New York City

for
Nine a cappella voices

by
Whyte and McClure
Ron Whyte, text Lee McClure, music

- I Time Past*
- II Turning a Corner*
- III Nuyorica*
- IV Magic City*

the singers:

2 sopranos
2 altos
2 tenors
1 baritone
2 basses

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INVOCATION – FOUR SONGS

by Whyte & McClure

Ron Whyte, text Lee McClure, music

Text as adapted in the music (with timings and score page & bar#)

Song #1: "Time Past" (0:00) Pg.3, bar1

daba da dot - da da dot
da da dot – da dot – da dot
dot dot dot dot – dot dot dot dot
(repeats with accelerando...)
doogada dagada – dooga dot daga
doogada da – dooga daga daga
(repeats...)
So you can, like turning that page
in the book of big surprises
like turning that corner
you walk smack into Time Past
time past, time past
And hearing life pursued in words as
foreign and as old as faces
you stop and think: I am displaced
I have not had my passport stamped!
walking into time past, into time past!
Smack into New York magic!
Real magic!

Song #2: "Turning A Corner" (1:15) Pg.8, bar42

Ah— Here innocently turning a corner,
You can, like turning a page
in a book called the Big Book
big book, of big surprises—, surprises
you can turn that corner
and walk smack! into ...

Song #3: "Nuyorica" (2:12) Pg.10, bar63

Time past, time past.,
You just? Take a quick turn to?
The left and you can?
Stand stricken in a?
Narrow street, it should be a piece
of flickery old film you're looking
at something antique and
(repeats under . . . ↑)

(2:39) Pg.10, bar74
nnnn...You!— Can turn that corner and
walk smack into time past
and pass from a crowded shrieking
mini-skirted, tourist bloated
thoroughfare
doo daga dot – daba daba daba
doo daga dot – daba daba daba
(repeats under...) (3:08) Pg.12, bar88
nnnn...You!— Can turn that corner and
walk smack into time past
and pass from a crowded shrieking
mini-skirted, tourist bloated
thoroughfare practically a midway of
Hucksterdom!
Reeking!— of the present – oh yeah
doo daba dot – daba daba daba
(repeats under→)
- Optional improvised solo (3:44) Pg.13, bar107

Song #4: "Magic City"(4:04) Pg.14,b.110

dadot da – da dot da –
dadot da – da dot da
(repeats and ritards)
daba da - da ba - da da -, da ba
(repeats under...)
Verse 1 – soprano solo (4:31) Pg.16,b.126
Oh New York is a magic city
especially in the lower east side
just turn a corner innocently
and walk smack into, into time past!
Time past! Yeah you just take
a quick turn to the left
and you can stand stricken
in a street narrow
as an alley from 1910
a flickery old film
you're looking at something antique
a bit of New York magic
that's what it is

Verse 2 – tenor solo (5:13) Pg.18,b.151

Like when you get hit by a bus
and instead of falling forward
you fall backward so it runs over
over your ankle instead of your head!
Magic!
Magic that years
later still catches
your lungs squeezing stops
you still to think it over
did it happen, did it happen?
Was I the one? was I the one?
Did it happen really, was I really there?
It was a New York minute
That's what its called

Verse 3 – soprano solo (5:53) Pg.20,b.176

New York has a real part of China
as foreign and as old as faces
their hostile foreign eyes accusing
your passport hasn't been stamped
Quickly you retreat back
Retreat back!
You retreat back
around the corner
to see in the distance
the Empire State
and crowding you modern tourists
and strolling hippies – Yeah!
and ambling matrons from Queens
taking in the Village

Coda – (6:32) Pg.23, bar199

Now you relax. So now you can relax
for you are home
for you are home again
If you go back,
you'll walk smack into time past
where quickly you'll retreat back
back around the corner
Now you are home – so you relax!

Pg. 3

Four Songs from INVOCATION

Ron Whyte, text

Lee McClure, music

For

Nine Singers or more

2 Sopranos

2 Altos

2 Tenors

1 Baritone ("BR" in the score)

2 Basses

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Song No.1

TIME PAST

Handwritten musical score for Song No. 1, "TIME PAST". The score is written for four parts: Soprano (S), Alto (A), Tenor/Baritone (T BR), and Bass (B). The tempo is marked $\text{♩} = 69$ and the dynamics are *mp* (mezzo-piano). The key signature is one flat (B-flat major or D-flat minor). The time signature is 4/4. The score includes the instruction "Accel" (accelerando) and a large arrow pointing to the right, labeled "To Next Page".

The lyrics for each part are:

- S: da da dot
- A: da ba da dot
- T BR: da da dot
- B: da ba da dot

Pg. 4

2

Acce|

(1) (2) (3) (4)

S

da da dot da da dot da dot

A

da da dot da da dot da dot

T

BR

da da dot da da dot da dot

B

da da dot da da dot da dot

Handwritten musical score for a piece titled "Accel". The score is written for four voices: Soprano (S), Alto (A), Tenor (T), and Bass (B). The key signature is one flat (B-flat), and the time signature is 4/4. The tempo/mood is marked "Accel". The lyrics are "da da da da da da da da da da, da, da, da". The score includes musical notation with notes, rests, and dynamics. There are also some handwritten annotations like "al", "P", "[sim...]", "T ONLY", and "T+BR:". The score is divided into two systems, with the first system ending with a double bar line and the second system starting with a new key signature of one sharp (F#).

13

Accel $\text{♩} = 63$

Strong Pulse in 2 thru bar 294

S da, da, da, da dagada dagada % %

A f dim... 82 mp > doo ga da da da da doo dot da ga

T BR f dim mp az dot dot dot

B da, da, da, da dagada dagada % % dot dot dot

$\text{♩} = 63$

(♩ = 63)

Handwritten musical score for a vocal ensemble, featuring Soprano (S), Alto (A), Tenor (T), Baritone (BR), and Bass (B) parts. The score is divided into three systems, with measure numbers 16, 19, and 22 marked on the left.

System 1 (Measures 16-18):

- Soprano (S):** Rests in measures 16 and 17, then enters in measure 18 with a half note "so" (mf).
- Alto (A):** Continues with eighth-note patterns. Lyrics: "doogadada", "gada da dooga da da dooga dot daga doogada", "ga daga daga".
- Tenor (T):** Continues with eighth-note patterns. Lyrics: "dot dot dot", "da", "da".
- Baritone (BR):** Continues with eighth-note patterns. Lyrics: "dot dot dot", "da", "da".
- Bass (B):** Continues with eighth-note patterns. Lyrics: "dot dot dot", "da", "da".

System 2 (Measures 19-21):

- Soprano (S):** Enters in measure 19 with a half note "you can" (az), followed by "like turning that page" (ai: A1) in measure 20, and "ai: A2" in measure 21.
- Alto (A):** Continues with eighth-note patterns. Lyrics: "[sim...]", "da", "da", "da".
- Tenor (T):** Continues with eighth-note patterns. Lyrics: "da", "da", "da".
- Baritone (BR):** Continues with eighth-note patterns. Lyrics: "doogada dagada dooga dot daga doogada da dooga daga daga doogada dagada dooga dot daga".
- Bass (B):** Continues with eighth-note patterns. Lyrics: "da", "da", "da".

System 3 (Measures 22-24):

- Soprano (S):** Enters in measure 22 with a half note "in the Book of" (ai: A2), followed by "Big surpris-es" (az) in measure 23, and "like turning that" (ai: A1) in measure 24.
- Alto (A):** Continues with eighth-note patterns. Lyrics: "da", "da", "da".
- Tenor (T):** Continues with eighth-note patterns. Lyrics: "da", "da", "da".
- Baritone (BR):** Continues with eighth-note patterns. Lyrics: "doogada da dot", "doogada dagada dooga dot daga doogada da", "dooga daga daga".
- Bass (B):** Continues with eighth-note patterns. Lyrics: "da", "da", "da".

Dynamic markings include *mf* (mezzo-forte) and *so* (soprano). The score includes various musical notations such as notes, rests, and slurs.

(♩=63)

Pg. 6

SING 3X's

25

S corner you walk smack in-to Time Past

A [sim...] 21: A2

T da da da

BR [sim...] dot

B da da da

28

S 3x only and hear i ng life persued in

A 21: A1

T da da

BR dot

B da da da

31

S words as foreign and as old as fa—ces

A 21: A2

T da da da

BR

B da da da

(J.=63)

Handwritten musical score for five voices (Soprano, Alto, Tenor, Baritone, Bass) and piano accompaniment. The score is divided into three systems, with measures 34, 37, and 40 marked.

System 1 (Measures 34-36):

- Soprano:** you stop and think I am dis—placed I have not had my
- Alto:** [sim...] $\text{P} \text{ } \text{y} \text{ } \}$ $\text{P} \text{ } \text{y} \text{ } \}$
- Tenor:** da da da
- Baritone:** [sim...] dot.
- Bass:** da da da

System 2 (Measures 37-39):

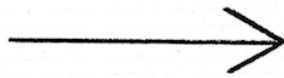
- Soprano:** passport stamped walking into Time Past into Time Past
- Alto:** $\text{P} \text{ } \text{y} \text{ } \}$ dot
- Tenor:** da da da da da da da
- Baritone:** da da da da da da da
- Bass:** da da da da da da da

System 3 (Measures 40-42):

- Soprano:** New York Magic Real Magic
- Alto:** Smack into New York Magic Real Magic
- Tenor:** New York Magic Real Magic
- Baritone:** New York Magic Real Magic
- Bass:** New York Magic Real Magic

The score includes various musical notations such as notes, rests, and dynamic markings like *ff* (fortissimo) and *280A*.

Song #2:

TURNING A CORNER

♩=60

Handwritten musical notation for the first system, measures 42-43. It includes staves for Soprano (S), Alto (A), Tenor (T), Baritone (Br), and Bass (B). The lyrics "ah—" are written under the staves. The tempo marking "♩=60" is in a box at the top right.

Handwritten musical notation for the second system, measures 43-47. It includes staves for Soprano (S), Alto (A), Tenor (T), Baritone (Br), and Bass (B). The lyrics are "Here innocently turning a corner you can" and "like turning a page in a book called the". The tempo marking "♩=60" is in a box at the top right.

(♩=60)

mf *p* *mp* *p*

S *mf* *p* *mp* *p*
BIG BOOK BIG BOOK of BIG SUR-PRIS—ES

A *mf* *p* *mp* *p*
51 *mf* *p* *mp* *p*
BIG BOOK BIG BOOK of BIG SUR-PRIS—ES

T *mf* *p* *mp* *p*
BIG BOOK BIG BOOK of BIG SUR-PRIS—ES

Br *mf* *p* *mp* *p*
BIG BOOK BIG BOOK of BIG SUR-PRIS—ES

B *mf* *p* *mp* *p*
BIG BOOK BIG BOOK of BIG SUR-PRIS—ES

p *mp*

S SURPRI—SES you can turn that

A *p* *mp*
55 SURPRI—SES you can turn that

T *p* *mp*
SURPRI—SES you can turn that

Br *p* *mp*
SURPRI—SES you can turn that

B *p* *mp*
SURPRI—SES you can turn that

mf *p* *mp*

S cor—ner and walk smack! in to

A *mf* *p* *mp*
59 *mf* *p* *mp*
cor—ner and walk smack! in to

T *mf* *p* *mp*
cor—ner and walk smack! in to

Br *mf* *p* *mp*
cor—ner and walk smack! in to

B *mf* *p* *mp*
cor—ner and walk smack! in to

Song #3: **NUYORICA** Pg. 10

$\text{♩} = 40$

$\text{♩} = 46$

63

S Time Past

A Time Past Time Past you just? take a quick turn to?

T Time Past

BR Time Past Time Past you just? take a quick turn to?

B Time Past Time Past you just? take a quick turn to?

67

A the left and you can? stand stricken in a? narrow street,

BR the left and you can? stand stricken in a? narrow street,

B the left and you can? stand stricken in a? narrow street,

Strong Pulse in 2 thru bar 136

71

A It should be a piece of flic—ker-y old film you're looking at

BR It should be a piece of flic—ker-y old film you're looking at

B It should be a piece of flic—ker-y old film you're looking at

74

S (8) NNN — NNN — You can turn that corner and

A something antique and you just take a quick turn to the left and

BR something antique and you just take a quick turn to the left and

B something antique and you just take a quick turn to the left and

Pg. 11

(d. = 46)

77

S/T: Walk smack in-to Time Past and pass from a crowded shrie—king

A: you can stand stricken in a narrow street, It should be a piece

BR/B: you can stand stricken in a narrow street, It should be a piece

mf

80

S/T: mini-skirted tourist bloated thor—ough

A: of flic—ker-y old film you're looking at something antique and

BR/B: of flic—ker-y old film you're looking at something antique and

For the final "T" in the word "böt" or "dot" always let tongue hit roof of mouth but don't pronounce final plosive of the letter "T".

∇ = staccato with accent

83

S/T: —fare

A: you just take a quick turn to dă döt da dōo dot da dot da

BR/B: you just take a quick turn to dă döt da dōo dot dăbă daba daba

B: you just take a quick turn to dă döt da dōo dot dăbă daba daba

Handwritten musical score for a song, page 12. The score is written for four parts: A (Alto), BR (Baritone), B (Bass), and S.T. (Soprano/Tenor). The tempo is marked (J.=46). The score includes lyrics and musical notation, including notes, rests, and dynamic markings.

Annotations and markings include:

- 86: A, BR & B Sing bars 87 & 88 Nine times, till S & T finish this page.
- 87: A' + A'' alternate breathing on (4)
- 89: (8) you can turn that corner and
- 91: (8) walk smack into Time Past and Pass from a crowd — ed
- 93: (8) shriek — ing mi — ni skirted
- 95: (8) tourist bloat — ed thoroughfare prac-tic[a]lly a
- 97: (8) midway of huck — sterdom
- 99: (8) eeking of the
- 101: (8) Present Oh
- 103: (8) yeah

Dynamic markings: *f*, *mf*, *cres*, *gliss*, *R*.

Pg. 13

(♩ = 46) Sing twice Repeat once

105

S: doo dot da dot da doo dot da dot da

A: doo daba da daba da dot da doo daba da daba da dot da (4)

T: doo dot da dot da doo dot da dot da

Br: doo dot daba daba daba doo dot daba daba daba

B: doo dot daba daba daba doo dot daba daba daba

Repeat bars 107-108 three times.
Optional: open repeat for improvised solo.

cres thru repeats (4)

107

S: doo daba da daba da dot da doo daba da daba da dot da sfz

A: doo daba da daba da dot da doo daba da daba da dot da sfz

T: doo dot daba daba daba doo dot daba daba daba dot sfz

Br: doo dot daba daba daba doo dot daba daba daba dot sfz

B: doo dot daba daba daba doo dot daba daba daba dot sfz

Pg. 14

Song #4:

MAGIC CITY

♩ = 63

2S

A'

110 A²

ZT *f*

8

BR

2B *f*

da dot da da dot dot da dot da da dot dot

da dot da da dot dot

→ To
Next
Page

(♩.=63)

Pg.15

25 S da dot da dot da da dot da dot da dot

112 A¹ da dot da dot da da dot da dot da dot

A² da dot da dot da da dot da dot da dot

2T da dot da dot da da dot da dot da dot

BR da dot da da dot da da dot da da dot da da dot da

2B

(♩.=63; ♩.=94) Ritard

h=h

S da da dot da dot da—

115 A¹ da da dot da dot da—

A² da da dot da dot da—

T da da dot da dot da—

BR da dot da da dot da da dot da da dot da da dot da

B

♩.=76

S da—

118 A¹ da—

A² da—

T da—

BR da ba da da ba da da da ba da da ba da da ba

B

(♩=76)

mp

on N.Y. is a Magic City

122

S

A

T¹

T² BR

B

dot da da dot da da dot da da

da dot da ba da da da ba da dot da ba da da ba da dot da ba da

cres

e-specially in the Lower Eastside Just turn a corner innocently

127

S

A

T¹

T² BR

B

daba da dot da da daba da dot da da

daba da dot da da daba da dot da da

daba da dot da da daba da dot da da

da da #ba da dot da #ba da da da ba da dot da ba da

— and walk smack into into into Time Past f Yeah you just

131

S

A

T¹

T² BR

B

da da da dot Time Past! f

da da da dot Time Past! f

da da da dot Time Past! f

— ba da ba da In into Time Past Time Past!

(♩=76)

Pg. 17

135

S *f* *mf* take a quick turn to the left and

A *mf* take a quick turn turn to the left

T *f* *mf* take a quick turn turn to the left

BR *f* *mf* take a quick turn turn to the left

B *f* *mf* take a quick turn ba da ba da ba da ba turn to the left

138

S *f* you can stand stricken in a street nar—

A *f* stricken in a

T *f* stricken in a

BR *f* stricken in a

B *cres* *f* *dim-3* ba da ba da ba da ba stricken in a da ba da ba da ba

141

S *mf* —row as an alley from 1910 a

A *mf* in a street nar—row ah ah

T *mf* in a street nar—row ah ah

BR *mf* in a street nar—row ah ah

B *mf* in a street nar—row do bo do bo dah—

(♩=76)

144

S flickery old film *mp* you're looking at something antique *mf*

A ah film you're look-ing at some tea an-

T 8 ah film you're look-ing at some tea an- *div.*

BR ah film you're look-ing at some tea an-

B ah film you're look-ing at some tea an-

148

S a bit of N.Y. Magic *mp* dot da da

A -tique N.Y. Magic *mp* dot da da

T 8 -tique N.Y. Magic *mp* like when you get hit by a bus

BR -tique N.Y. Magic dot da da

B -tique N.Y. Magic Magic New York da dot da ba da

152

S -daba da dot da da daba da dot da da *cres-*

A -dabada dot da da daba da dot da da *cres-*

T 8 and instead of falling fo-ward you fall backward so it runs over *cres-*

BR dabada dot da da dabada dot da da

B da da ba da dot da ba da da da ba da dot da ba da *cres-*

(J=76)

Pg. 19

156

S *-cres-* *f* *gliss*
da da da dot Mag—ic

A *cres* *f* *gliss*
da da da dot Mag—ic

T 8 *cres-* *f* *gliss*
over your ankle in stead of your head! Magic that

BR *-cres-* *f* *gliss*
da da da dot Mag—ic

B *-cres-* *f* *gliss*
ba da bada in stead of your head. Mag—ic

Bars 338-348: if upper Soprano line fogs Tenor line, both Soprano & Alto sing just lower lines.

160

S *f* *mf* *az*
Magic that years badabada ba da ba catches your lungs

A *f* *mf*
Magic that years catches your lungs

T 8 years *mf* la—ter still catches your

BR *f* *mf*
Magic that years catches your lungs

B *f* *mf*
Magic that years catches your lungs

163

S *cres* *divisi* *f* *dim-3-* *3* *3*
ba da ba da ba da ba stops you still to doo ba doo ba doo ba

A *cres* *f* *3*
stops you still to

T 8 lungs squeez-ing stops you still to

BR *cres* *f*
stops you still to

B *f*
stops you still to

(♩=76)

mf

S think it o--ver din din din dindin dah ah

A 166 think it o--ver dah ah

T 8 think did it happen did it happen? was I the

BR think it o--ver dah ah

B think it o--ver dah ah

mp mf

S was I the one I there, really there? N.Y.

A 170 was I the one I there really there? N.Y.

T 8 one? did it happen was I really there? It's was a N.Y.

BR was I the one I there really there? N.Y.

B was I the one I there really there? N.Y.

mp

S minute N.Y. has a real part of China as

A 174 minute dot da da daba da

T 8 minute dot da da da bada

BR minute dot da da daba da

B minute that's what its called da dot da ba da da ba

mp (T1) 8 dot da da daba da

mp (T2) 8 dot da da daba da

(♩=76)

Pg. 21

178

S foreign and as old as faces their hostile foreign eyes accusing *cres*

A dot da da da ba da dot da da *cres*

T1 dot da da da ba da dot da da *cres*

T2 BR dot da da da ba da dot da da *cres*

B da dot da ba da da ba da dot da ba da *cres*

181

S your passport hasn't been stamped quickly you retreat back *f*

A da da da dot retreat *f* *gliss*

T1 da da da dot retreat *f* *gliss*

T2 BR da da da dot retreat *f* *gliss*

B ba da ba da da you retreat back retreat *f*

184

S you retreat back a-round the cor-ner to

A back! back a-round the corner to see

T1 back! back a-round the corner to see *az*

T2 BR back! back a-round the corner to see *az*

B back! back a-round the ba da ba da ba da corner to see *3*

(♩=76)

188

S see in the distance the Em-pire

A see in the di-stance

T see in the di-stance

BR see in the di-stance

B badaba da badaba see in the di-stance da badaba da badaba

191

S state and crowding you modern tourists and strolling Hip-

A the Empire State ah ah ah

T the Empire State ah ah ah

BR the Empire State ah ah ah

B the Empire State day be day day be dah ah

195

S -pies and ambling matrons from Queens taking in the Vil-

A strolling Hip-pies yeah May Queens from Queens the Vil-

T strolling Hip-pies yeah May Queens from Queens the Vil-

BR strolling Hip-pies yeah May Queens from Queens the Vil-

B strolling Hip-pies yeah May Queens from Queens the Vil-

(J=76)

Pg. 23

24

S A -lage so now you can re-lax For you are Home

T 8-lage Now you relax For you are Home

BR 8-lage Now you relax For you are Home

B -lage, Now you relax For you are Home

cres-

203

S A -gain you'll walk smack in-to Time Past where

T 8 If you go back in-to Time Past where

BR 8 If you go back in-to Time Past where

B If you go back in-to Time Past where

div: 5 f

ff

→ T

Br

207

S A quickly you'll retreat back, back around the corner

T 8 quickly you'll retreat back, back around the corner

BR 8 quickly you'll retreat back, back around the corner

B quickly you'll retreat back, back around the corner

209

S A Now you are Home so you re-lax

T 8 Now you are Home so you re-lax

BR 8 Now you are Home so you re-lax

B Now you are Home so you re-lax

mp mf fine

gliss

BR

B

LAC 11-19-96